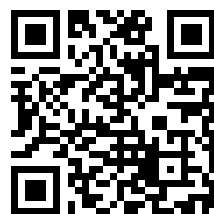


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reg - ni non e - rit fi - nis,

nis, non e - rit fi - nis,

ni non e - rit fi - nis,

ni non e - rit fi - nis,

cu - jus reg - ni non e - rit fi -

cu - jus reg - ni non e - rit fi -

cu - jus reg - ni non e - rit fi -

cu - jus reg - ni non e - rit fi -

The image shows a page from a musical score for the Mass in D by Antonín Dvořák. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are in Latin. The first system of lyrics is "reg - ni non e - rit fi - nis,". The second system is "nis, non e - rit fi - nis,". The third system is "ni non e - rit fi - nis,". The fourth system is "ni non e - rit fi - nis,". The fifth system is "cu - jus reg - ni non e - rit fi -". The sixth system is "cu - jus reg - ni non e - rit fi -". The seventh system is "cu - jus reg - ni non e - rit fi -". The eighth system is "cu - jus reg - ni non e - rit fi -". The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *p*.

# *Mass in D*

Antonín Dvořák, Berthold Tours

Mus 650.1.525

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EDITION

A. DVOŘÁK.

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MASS IN D

TWO SHILLINGS & SIXPENCE.

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LONDON: NOVELLO, EWER & CO

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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

## ANTONÍN DVOŘÁK.

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d. Full Score, £3 3s. Vocal and Orchestral Parts in the Press.

*\*\* All communications respecting performances of this work should be addressed direct to the Publishers.*

### DAILY TELEGRAPH.

The "Requiem" of Antonín Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvorák's latest masterpiece. . . . The fascination of Dvorák's music consists in the strong individuality of expression which shows itself in almost every line of the score. . . . The "Requiem" (at the Albert Hall) was followed with close attention by a large audience, and, so far as could be judged, made a profound impression.

### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

### MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

### DAILY CHRONICLE.

Antonín Dvorák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvorák it is especially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

### THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

### MANCHESTER GUARDIAN.

A second hearing deepens our admiration for this wonderful "Requiem." It is strikingly original, and quite unlike any other setting of the Mass for the Dead. . . . The "Recordare" surely is one of the most exquisite passages of vocal harmony that can be found in the range of music. . . . The masses of harmony towards the close ("Quam olim Abrahæ") are piled up in a way which excites us more and more, and there was little reason for surprise when it was redemanded.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

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PANU JOŠ. HLÁVKOVI,  
PRESIDENTU ČESKÉ AKADEMIE CISAŘE FRANTIŠKA JOSEFA PRO VĚDY, SLOVESNOST  
A UMĚNÍ V PRAZE.

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# MASS IN D

FOR SOLO VOICES (OR SMALL CHORUS), CHORUS  
AND ORCHESTRA

BY

ANTONÍN DVOŘÁK  
(OP. 86).

---

THE PIANOFORTE ACCOMPANIMENT ARRANGED FROM THE FULL SCORE BY  
BERTHOLD TOURS.

---

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

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Mus 650.1.525

✓



**By exchange  
(J. F. Driscoll)**

**LONDON :  
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PRINTERS.**

## MASS IN D.

No. 1.

**KYRIE ELEISON.**

ANTONÍN DVOŘÁK (Op. 86).

**SOPRANO.**

*Andante con moto.*

*Andante con moto.*

Ky - ri - e                    e -

$$d = 40.$$

*pp*

TENOR.

BASS.

Ky - ri - e      e - lei - - - .

son,

*cre.s.*

Ky      -      -      ri      -

Ky - ri - e      e - lei - - - son.

Ky - - - - ri .

son, e - lei - - - - son, e - - lei - - - -

Ky - ri - e      e - lei - - - .

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8181.



*mf* *f* *sf*  
 - e e - lei son, e lei son, e - lei son, Ky - ri - e, Ky - ri - e e - lei son, Ky - ri -

*dim.* *pp*  
 - lei son, son, e - lei son, e - lei son, Ky - ri - e . . e - lei son, e e - lei son, e - lei son, A

*p* *crea.*  
 Ky - ri - e e - lei son, e - Ky - ri - e e



lei son,  
 Ky - ri - e e - lei son, Ky ri  
 lei son,  
 Ky - ri - e e - lei  
 Ky - ri - e e - lei son, e - lei  
 e, Ky - ri - e e - lei son, e - lei son, e - lei  
 Ky - ri - e e - lei  
 son, Ky - ri - e e - lei son, Ky - ri  
 son, Ky - ri - e e - lei son, e - lei  
 son, Ky - ri - e e - lei son, e - lei  
 e e - lei son,

[illegible]

Musical score for "Kyrie eleison" by Franz Schubert, Op. 91, No. 1. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "Kyrie eleison, Kyrie eleison, Kyrie eleison". The score includes a repeat sign and a first ending bracket.

*ff*

Ky - ri - e e - lei - son, e

*ff*

Ky - ri - e . . e - lei son, e - lei

lei son, e - lei son,

e e lei son,

*marcato.*

*fz*

*fin.*

[illegible]

son, Chris - te, Chris - - - - te e - lei - son,

son, e - lei son,

*Solo or Small Chorus. mf* Chris - te, Christe e - lei - - -

*Solo or Small Chorus.* Chris - te, Christe e - lei - - - son, e - lei - - -

Chris - te, Chris - te e - lei - - - son, Chris - te, Christe e -

Chris - te, Chris - te e - lei - son,

son, e - lei - son,

son, e - lei - son,

lei - - - son.

*Tutti. mf* Chris - te,

*Tutti. mf* Chris - te, Christe e - lei - son,

*Tutti. mf* Chris - te, Christe e -

*Tutti. f*

Chris - te, Chris-te e - lei son,

Chris-te e - lei son. e - lei son,

*m. Tutti. f*

Chris - te, Chris-te e - lei son,

lei son, e - lei son, e - lei son,

*f dim. p*

*F pp*

Chris - te, Chris - te e - lei

*p*

Chris - te, Chris - te e

*p*

Chris - te, Chris - te e - lei

*F pp*

*mp cres.*

Chris - te, Chris - te, Chris - te, Chris - te e -

*mp cres.*

son, e - lei son, e - lei

*mp cres.*

lei son, Chris - te, Chris - te, Chris - te, Chris - te e - lei

*mp cres.*

son, e - lei son, Chris - te,

*p ff*



lei - son, Chris - te, Chris - te e - lei

son, e - lei - son, Chris - te, Chris - te e - lei

son, Chris - te, Chris - te e - lei

Chris - te, Chris - te e - lei

son, e - lei son.

son, e - lei son.

son, e - lei son.

son, e - lei son.

son, e - lei son.

**G** *Tempo 1mo.*

*pp* Ky - ri - e e - lei - son, e lei

*pp* Ky - ri - e e - lei

**G** *Tempo 1mo.*

*pp* son, Ky - ri - e e - lei son, Ky - ri - e e - lei

*mf* Ky - ri - e e - lei son, Ky - ri - e e - lei

*p* Ky - ri - e e - lei

*p* Ky - ri - e e - lei

*molto cres.*

*f* e e - lei son, e - lei son, e lei

*f* lei son, Ky - ri - e e - lei

*f* son, Ky - ri - e Ky - ri - e e - lei

*ff* son, e - lei son, Ky - ri - e e - lei

*f* Ky - ri - e e - lei

*ff* Ky - ri - e e - lei



son, e - lei son, e - lei

son, e - lei son, e - lei son, e - lei

son, Ky - ri - e . . e - lei

son, Ky - ri - e e - lei son, e - lei

son, Chris - te, Chris - te e

son, Chris - te, Chris - te e - lei

son, Chris - te, Chris - te e - lei

son, e - lei

lei son, e - lei son.

e - lei son, e - lei son.

son, e - lei son.

son, e - lei son.

son, e - lei son.

## GLORIA.

*Allegro vivo.*

SOPRANO. *f* Glo - ri - a in ex - cel - sis

ALTO. *f* Glo - ri - a in ex - cel - sis De - o,

TENOR. *f* Glo - ri - a in ex - cel - sis De - o, glo - ri - a, glo - ri - a,

BASS. *f* Glo - ri - a in ex - cel - sis De - o, glo - ri - a,

*Allegro vivo.*

$\text{♩} = 138.$

*f* 3 3 3 3

De - o, glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -

glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -

*f* glo - ri - a in ex - cel - sis, in ex - cel - sis,

*f* glo - ri - a in ex - cel - sis, in ex - cel - sis,

3 3 3 3

[illegible]

**A**

*pp* et in ter - ra pax ho - mi - ni - bus, pax ho -

*pp* et in ter - ra pax ho - mi - ni - bus, bo - næ vo - lun -

*pp* et in ter - ra pax ho - mi - ni - bus, bo - næ vo - lun -

*pp* et in ter - ra pax ho - mi - ni - bus, bo - næ vo - lun -

**A**

*f* mi - ni - bus, . . . bo - næ vo - lun - ta - tis. *dim.* *pp*

ta - tis, bo - næ vo - lun - ta - tis. *p* *dim.* *pp*

ta - tis, bo - næ vo - lun - ta - tis. *f* *p* *dim.* *pp*

ta - tis, bo - næ vo - lun - ta - tis. *f* *p* *dim.* *pp*

ta - tis, bo - næ vo - lun - ta - tis. *f* *p* *dim.* *pp*

*mf*

*mf* Lau - da - mus te,

*mf* Lau - da - mus te,

*mf* Lau - da - mus te,

*mf* Lau - da - mus te, be - ne -

*mf* Lau - da - mus te, be - ne - di - ci - mus

*mf*

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te, a-do-ra - - mus te, lau -

te, lau - da - mus te, a-do-ra - mus te, lau - da - mus

te, a-do-ra - - mus te, lau -

te, lau - da - - mus te, lau -

- da - - mus, lau - da - - mus te,

te, lau - - da - - mus te,

- da - - mus, lau - da - - mus te,

- da - - mus, lau - da - - mus te, a-do-ra - mus

a-do-ra - mus

a-do-ra - mus te, glo-ri-fi-ca - mus te, glo-

te, glo-ri-fi-ca - mus te, a-do-ra - - mus te, glo-ri-fi-

*f*

a - do - ra - mus te, glo - ri - fi - ca - mus te, a - do -

te, glo - ri - fi - ca - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

ri - fi - ca - mus te, glo - ri - fi - ca - mus te, a - do - ra - mus

ca - mus te, a - do - ra - mus

*tr*

*tr*

ra - mus te, a - do - ra - mus te, a - do - ra - mus

te, a - do - ra - mus te, glo - ri - fi - ca - mus te, a - do - ra - mus

te, a - do - ra - mus te, a - do - ra - mus te, a - do - ra - mus

te, glo - ri - fi - ca - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

*f*

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

te, glo - ri - fi - ca - mus te, a - do - ra - mus te, glo - ri - fi -

te,

*ff*



[illegible]

*Andante.* *Small Chorus.*

*pp* Gra - ti - as a - gi - mus ti - bi prop - ter

*pp* Gra - ti - as a - gi - mus ti - bi prop - ter

*Andante con moto.*  $\text{♩} = 84.$

*pp* mag - nam glo - ri - am tu - am,

*pp* mag - nam glo - ri - am tu - am,

*pp* Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo -

*pp* Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo -

*pp*

*rit.* *TUTTL. a tempo.* *pp*

Do - mi - ne De -

*rit.* *TUTTL. a tempo.* *pp*

Do - mi - ne De -

*rit.* *pp* *a tempo.*

ri - am tu - am,

*rit.* *pp* *a tempo.*

ri - am tu - am,

*rit.* *pp a tempo.*

*mf* *f*

us, Rex cœ - les - tis, Pa - ter om -

*mf* *f*

us, Rex cœ - les - tis, Pa - ter om - ni - po - tens,

*TUTTL. pp* *mf* *f*

Do - mi - ne De - us, Rex cœ - les - tis, Pa - ter

*TUTTL. pp* *mf* *f*

Do - mi - ne De - us, Rex cœ - les - tis, Pa - ter om -

*mf*

*E* *SOLO or Small Chorus.*

ni - po - tens. Do - mi - ne Fi - li u - ni -

Pa - ter om - ni - po - tens.

om - ni - po - tens.

ni - po - tens.

*E* *pp* *dim.*

ge - ni - te, Je - su Chris - te, Do - mi - ne De - us,

*Solo or Small Chorus.*  
*pp* Do - mi - ne Fi - li u - ni - ge - ni - te, *p* Je - su Chris - te

*Solo or Small Chorus.*  
*pp* Do - mi - ne Fi - li u - ni - ge - ni - te,

Do - mi - ne De - us, *Solo or Small Chorus.*  
 Do - mi - ne Fi - li

*TUTTI.* *pp* Do - mi - ne

*p* Je - su Chris - te, *pp* Do - mi - ne, *pp* Do - mi - ne

*TUTTI.* *pp* Do - mi - ne

u - ni - ge - ni - te, *TUTTI.* *pp* Je - su Chris - te,

De - us, Ag - nus De - i, Fi - lius Pa -

De - us, Ag - nus De - i, Fi - lius Pa -

De - us, Ag - nus De - i, Fi - lius Pa -

Do - mi-ne De - us, Ag - nus De - i, Fi - lius Pa - tris, qui

*mf* *f* *rit.* *pp*

*Meno mosso.*

- tris,

- tris,

- tris, qui

tol - lis pec - ca - ta mun - di, mi - se - re - re

*Meno mosso. ♩ = 72.*

*pp legato.* *cres.*

*cres.*

tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

no - bis,

*dim.*



qui tol - lis pec - ca - ta

no bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mun - di, mi - se - re - re no - bis,

qui tol - lis pec - ca - ta

mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no -

mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no -

sus - ci - pe

mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, sus - ci - pe

bis, sus - ci - pe

bis, sus - ci - pe

dim. pp poco a poco accel.

de - pre - ca - ti - o - - nem nos - tram ; qui se - des, qui

de - pre - ca - ti - o - - nem nos - tram ; qui se - des, qui

de - pre - ca - ti - o - - nem nos - tram ; qui se - des,

de - pre - ca - ti - o - - nem nos - tram ; qui se - des, qui

*cres.* *f* *ff*

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram . . Pa - tris, qui se - des ad dex - te - ram

qui se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

*cres.* *ff*

Pa - tris, mi - se - re - re no - bis. . .

Pa - tris, mi - se - re - re no - - bis.

Pa - tris, mi - se - re - re no - bis.

Pa - tris, mi - se - re - re no - - bis.

*Meno mosso. poco rit.* *pp* *poco rit.* *ppp*

*ff* *ppp* *f*



*Tempo 1mo. Allegro vivo.*

Quo - ni - am tu so - lus sanc - tus,

Quo - ni - am tu so - lus sanc - tus,

Quo - ni - am tu so - lus

Quo - ni - am tu so - lus sanc - tus, quo - ni - am tu so - lus

*Tempo 1mo. Allegro vivo.*

*f*

quo - ni - am tu so - lus Do - mi - nus, quo - ni - am tu

quo - ni - am tu so - lus Do - mi - nus, quo - ni - am tu

sanc - tus, tu so - - - - lus Do - mi - nus, tu

Do - mi - nus, quo - ni - am tu so - lus al - tis - si - mus,

*ff*

so - lus al - tis - si - mus, Je - - su

so - lus al - tis - si - mus, Je - - su

so - - - - lus al - tis - si - mus, Je - - su

quo - ni - am tu so - lus al - tis - si - mus, Je - - su

*ff*

Chris-te, Je - - - su Chris-te, Je - su

Chris-te, Je - - - su Chris-te, Je - su

Chris-te, Je - - - su Chris-te, Je - su

Chris-te, Je - - - su Chris-te, Je - su

Chris - te,

Chris - te,

Chris - te, cum Sanc-to

Chris - te, cum Sanc-to Spi - ri - tu in glo - ri - a De - i

cum Sanc-to

cum Sanc-to Spi - ri - tu, in glo - ri - a De - i

Spi - ri - tu in glo - ri - a De - i Pa - - - tris, cum Sanc - to

Pa - - - tris, in glo - ri - a De - i Pa - - - tris,

Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i  
 Pa - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i  
 Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i  
 cum Sanc - to Spi - ri - tu in glo - ri - a De - i  
 Pa - tris, cum Sanc - to Spi - ri - tu in ..  
 Pa - tris, cum Sanc - to Spi - ri - tu in  
 Pa - tris, cum Sanc - to Spi - ri -  
 Pa - tris.  
 glo - ri - a De - i Pa - tris. A - - men,  
 glo - ri - a De - i . . Pa - tris. A - - men,  
 tu in .. glo - ri - a De - i . . Pa - tris. A - - men,  
 A - - men,  
 A - - men,



*Allegro moderato.*

SOPRANO.

ALTO.

TENOR.

BASS.

*4 voices.  
mezzo voce.*

Cre - do in u - num De - - um, fac - to - rem

*Allegro moderato.*

$\text{♩} = 132.$

*p*

*TUTTI. f*

Cre - do in u - num De - - um,

*dim. pp*

cœ - li et ter - - ræ,

*TUTTI. f*

Cre - do in u - num De - - um,

*TUTTI. f*

Cre - do in u - num De - - um,

*pp*

*f*

fac - to - rem cœ - li et ter - - ræ,

*4 voices.  
mp*

vi - si - bi - li - um om - ni - um et

fac - to - rem cœ - li et ter - - ræ,

fac - to - rem cœ - li et ter - - ræ,

*p*



**Tutti.**

vi - si - bi - li - um om - ni - um et in - vi - si -

in - vi - si - bi - li - um :

**Tutti.**

vi - si - bi - li - um om - ni - um et in - vi - si -

**Tutti.**

vi - si - bi - li - um om - ni - um et in - vi - si -

**A**

- bi - li - um :

*4 voices.*

*p* Cre - do in u - num Do - mi - num, Fi - li - um

*p* - bi - li - um :

*p* - bi - li - um :

**A**

*p* *dim.*

**Tutti.**

Cre - do in u - num Do - mi -

*pp* De - i u - ni - ge - ni - tum,

**Tutti.**

Cre - do in u - num Do -

**Tutti.**

Cre - do in u - num Do - mi -



num, Fi - li - um De - i u - ni - ge - ni - tum, *4 voices.*  
*p* et ex  
 mi-num, Fi - li - um De - i, u - ni - ge - ni - tum,  
 - num, Fi - li - um De - i, u - ni - ge - ni - tum, *p*

Pa - tre na - tum an - te om - ni - a sæ - cu - la, *pp*

**B** *TUTTL.* et ex Pa - tre na - tum an - te om - ni - a  
*TUTTL.* et ex Pa - tre na - tum an - te om - ni - a  
*TUTTL.* et ex Pa - tre na - tum an - te om - ni - a  
**B** 8181.

sœ - cu - la, *4 voices.* *mp* De - um de De - o, **TUTTI.** *ff* De - um de De - o,  
 sœ - cu - la, De - um de De - o, **TUTTI.** *ff* De - um de De - o,  
 sœ - cu - la, **TUTTI.** *ff* De - um de De - o,  
 lu - men de lu - mi - ne, *p* lu - men de lu - mi - ne, *p* De - um ve - rum  
 lu - men de lu - mi - ne, *pp* lu - men de lu - mi - ne, *ff* De - um ve - rum  
 De - um ve - rum *ff* de De - o ve - ro, *pp* de De - o ve - ro, *ff* De - um ve - rum  
 De - um ve - rum *ff* de De - o ve - ro, *pp* de De - o ve - ro, *ff* De - um ve - rum  
 De - um ve - rum *ff* de De - o ve - ro, *pp* de De - o ve - ro, *ff* De - um ve - rum

ge - ni - tum non fac - tum,

ge - ni - tum non fac - tum,

ge - ni - tum non fac - tum,

ge - ni - tum non fac - tum,

con - sub - stan - ti - a - lem

con - sub - stan - ti - a - lem Pa - tri;

con - sub - stan - ti - a - lem

con - sub - stan - ti - a - lem

Pa - tri;

per quem om - ni - a fac - ta sunt,

Pa - tri;

Pa - tri;

per quem om - ni - a fac - - ta sunt, qui  
 Tutti.  
 qui prop - ter  
 per quem om - ni - a fac - - ta sunt, qui  
 per quem om - ni - a fac - - ta sunt, qui

prop - ter nos ho - mi - nes, et  
 nos ho - mi - nes, et prop - ter nos - tram sa -  
 prop - ter nos ho - mi - nes, et  
 prop - ter nos ho - mi - nes, et

prop - ter nos - tram sa - lu - - tem  
 lu - - tem de - scen  
 prop - ter nos - tram sa - lu - - tem de - scen  
 prop - ter nos - tram sa - lu - - tem de - scen

de - scen - dit, de - scen - dit de

dit, de - scen - dit, de - scen - dit de

dit, de - scen - dit, de - scen - dit de

dit, de - scen - dit, de - scen - dit de

coe - lis, de coe lis.

coe - lis, de coe lis.

coe - lis, de coe lis.

coe - lis, de coe lis.

coe - lis, de coe lis.

*fz fz fz fz ff*

**D**

4 voices.

Et in - car - na - tus est de Spi - ri - tu Sanc - to

**D**

*p*

ex Ma - ri - a Vir - gi - ne, et

4 voices.  
mp

Et

in - car - na - tus est, et in - car - na - tus est,

in - car - na - tus est de Spi - ri - tu Sanc - to

pp 4 voices. E

Et

et in - car - na - tus est de

ex Ma - ri - a Vir - gi - ne, et

E

ppp



in - car - na - tus est de Spi - ri - tu Sanc - to  
 Spi - ri - tu Sanc - to ex Ma - ri - a

in - car - na - tus est, in - car - na - tus,

ex Ma - ri - a Vir gi - ne, *pp* **TUTTI.** *pp* et  
 Vir gi - ne, *pp* **TUTTI.** *pp* et ho  
 et in - car - na - tus est, *pp* **TUTTI.** *pp* et

ho - mo fac - tus est, et ho - mo fac - tus est,  
 - mo fac - tus est, et ho - mo fac - tus est,  
 in - car - na - tus est, de Spi - ri - tu Sanc - to  
 ho - mo fac - tus est, et ho - mo fac - tus est,

et ho - mo fac - tus est, . . . et  
 et ho - mo fac - tus est, . . . et  
 ex Ma - ri - a Vir - gi - ne, et  
 et ho - mo fac - tus est, . . . et

*f* *morendo.* *pp*  
*fz* *mf* *morendo.* *dim.* *p* *pp*

ho - mo fac - tus est. . . .  
 ho - mo fac - tus est. . . .  
 ho - mo fac - tus, fac - tus est. . . .  
 ho - mo fac - tus, fac - tus est. . . .

*ppp* *ppp* *ppp* *ppp*  
*p* *dim.*

**F Più mosso.**  
 Cru - ci - fix - us  
 Cru - ci - fix - us  
 Cru - ci - fix - us  
 Cru - ci - fix - us

*f* *pp*

*ff*

e - ti - am pro no - - bis

*pp*

*ff*

sub Pon - ti - o Pi - la - to,

*pp*

*G ff*

pas - - sus, pas - - sus,

*G*

pas - - sus, pas - - sus,

*pp*

et se - pul - tus

et se - pul - tus est, et se -

et se - pul - tus est, et se - pul - tus est, se -

et se - pul - tus est, se - pul - tus est, se -

*ppp* *legato.* *dim.*

est, pas - sus, et se - pul - tus est, . .

- pul - tus est, pas - sus, et se - pul - tus est, . .

- pul - tus est, pas - sus, et se - pul - tus est, . .

- pul - tus est, pas - sus, et se - pul - tus est, . .

*pp* pas - sus, et se -

*pp* pas - sus, et se -

*p* *pp*

- pul - tus est, se - - pul - - tus est, se -  
 - pul - tus est, se - - pul - - tus est, se -  
 se - - pul - - tus est, se -  
 et se - pul - tus est, se - pul - tus est, se -  
 H *Meno, Tempo 1mo.*  
 - pul - tus est.  
 - pul - tus est.  
 - pul - tus est. *4 voices.* Et re - sur - rex - it ter - ti - a di - - e, se -  
 - pul - tus est. H *Meno, Tempo 1mo.*  
 Et re - sur - rex - it ter - ti - a di  
 Et re - sur - rex - it ter - ti - a di  
 - cun - dum Scrip - tu - - ras, Et re - sur - rex - it ter - ti - a di  
 Et re - sur - rex - it ter - ti - a di

e, re-sur - rex - it, se - cun - dum Scrip - tu - ras,  
 e, re-sur - rex - it, se - cun - dum Scrip - tu - ras,  
 e, re-sur - rex - it, se - cun - dum Scrip - tu - ras, *4 voices.*  
 e, re-sur - rex - it, se - cun - dum Scrip - tu - ras, *mf* et as -

cen - dit in coe - lum, se - det ad dex - te - ram Pa - tris,  
 cen - dit in coe - lum, se - det ad dex - te - ram Pa - tris,  
 cen - dit in coe - lum, se - det ad dex - te - ram Pa - tris,  
 cen - dit in coe - lum, se - det ad dex - te - ram Pa - tris,

et as - cen - dit in coe - lum, se - det ad dex - te - ram Pa  
 et as - cen - dit in coe - lum, se - det ad dex - te - ram Pa  
*TUTTI.* et as - cen - dit in coe - lum, se - det ad dex - te - ram Pa  
 et as - cen - dit in coe - lum, se - det ad dex - te - ram Pa  
 et as - cen - dit in coe - lum, se - det ad dex - te - ram Pa



- tris,  
 - tris,  
 - tris,  
 - tris, et i - te-rum

*p* *f*

**I**

et i - te-rum ven - tu - rus est, . . cum  
 ven - tu - rus est, . . cum glo - ri - a, et i - te-rum ven - tu - rus

*f*

et i - te-rum  
 et i - te-rum ven - tu - rus est, . . cum glo - ri - a, cum  
 glo ri - a, . . cum  
 est, . . cum glo ri - a, . .

*f*

ven - tu - rus est, . . cum glo - ri - a, . . . cum glo - ri - a ju - di  
glo - ri - a, ju - di - ca - re  
glo - ri - a, . . . cum glo - ri - a, ju - di -  
ju - di - ca - re vi - vos,

ca - re vi - vos, vi - vos et mor - tu - os, . . .  
vi - vos et mor - tu - os, et mor - tu - os, cu - jus reg - . . .  
ca - re vi - vos, ju - di - ca - re vi - vos et . . .  
ju - di - ca - re . . . vi - vos et mor - tu - . . .

cu - jus reg - ni non e - rit fi - - nis, cu - jus  
ni, cu - jus reg - ni non e - rit fi  
mor - tu - os, cu - jus reg  
os, cu - jus reg . . .

reg - ni non e - rit fi - nis,

nis, non e - rit fi - nis,

ni non e - rit fi - nis,

ni non e - rit fi - nis,

cu - jus reg - ni non e - rit fi - nis,

cu - jus reg - ni non e - rit fi - nis,

cu - jus reg - ni non e - rit fi - nis,

cu - jus reg - ni non e - rit fi - nis,

nis.

nis.

nis.

nis.

pp dim. rit.

K *Tempo lmo.*

4 voices.

Cre - do in Spi - ri - tum Sanc - tum Do - mi-num et vi - vi - fi -

K *Tempo lmo.**pp**dim.***Tutti.**

Cre - do in Spi - ri - tum Sanc - - tum

can - - tem,

**Tutti.**

Cre - do in Spi - ri - tum Sanc - - tum

**Tutti.**

Cre - do in Spi - ri - tum Sanc - - tum

Do - mi-num et vi - vi - fi - can - - tem,

qui ex Pa - tre Fi - li -

Do - mi-num et vi - vi - fi - can - - tem,

Do - mi-num et vi - vi - fi - can - - tem,

*p dolce.*

qui ex Pa - tre Fi - li - o - que pro - ce - dit,  
 o - que pro - ce - dit, qui cum  
 qui ex Pa - tre Fi - li - o - que pro - ce - dit,  
 qui ex Pa - tre Fi - li - o - que pro - ce - dit,

Pa - - tre et Fi - - li - o si - mul a - do -  
 Pa - - tre et Fi - - li - o si - mul a - do -

qui cum Pa - - tre et Fi - li - o  
 ra - tur,  
 qui cum Pa - - tre et Fi - li - o  
 qui cum Pa - - tre et Fi - li - o

si - mul a - do - ra - - - tur,  
*mezza voce...*  
 et con - glo - ri - fi -  
 si - mul a - do - ra - - - tur,  
 si - mul a - do - ra - - - tur,  
*p*

ca - - tur, qui lo - cu - tus est . . per Pro - phe - - tas,  
*dim.*

*M* *f* et con - glo - ri - fi - ca - - tur, qui lo - cu - tus  
*f* et con - glo - ri - fi - ca - - tur, qui lo - cu - tus  
*f* et con - glo - ri - fi - ca - - tur, qui lo - cu - tus  
*M* *f*



est . . per Pro - phe - tas.

est . . per Pro - phe - tas.

est . . per Pro - phe - tas.

Cre - do in u - nam Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam

Tutti.

Cre - do in u - nam Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam

Cre - do in u - nam

*f* *legato.*

Ec - cle - si - am, . . . Cre - do, cre - do, cre -

Ec - cle - si - am, . . . Cre - do, cre - do, in u - nam Sanc - tam Ca -

Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am,

Cre - do in u - nam Sanc - tam Ca - tho - li - cam

do, cre do, N  
 - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am,  
 Cre - do, cre - do, cre - do,  
 et A - pos - to - li - cam Ec - cle - si - am,  
 mf

Con - fi - te - or u - num Bap - tis - ma in re - mis - si - o - nem

Con - fi - te - or u - num Bap - tis - ma in  
 Con - fi - te - or u - num Bap - tis - ma in  
 pec - ca - to - rum, ff  
 Con - fi - te - or u - num Bap - tis - ma in

re - mis - si - o - nem pec - ca - to - - rum,  
 re - mis - si - o - nem pec - ca - to - - rum, et  
 et vi - tam, vi - tam  
 re - mis - si - o - nem pec - ca - to - - rum,  
 et vi - tam, vi - tam ven - tu - ri  
 vi - tam ven - tu - ri, vi - tam, vi - tam ven - tu - ri  
 ven - tu - ri sæ - cu - li, vi - tam, vi - tam ven - tu - ri  
 et vi - tam, vi - tam ven - tu - ri  
 sæ - cu - li. A - - - - men,  
 sæ - cu - li. A - - - - men,  
 sæ - cu - li. A - - - - men,  
 sæ - cu - li. A - - - - men,  
 sæ - cu - li. A - - - - men, Sva...

Musical score for voice and piano, page 51. The score features four vocal staves and two piano staves. The vocal parts have lyrics "A - - - men," and "A - - - men, A - - - men, A". The piano accompaniment includes triplets and a "Sca." marking. The piece concludes with a double bar line.

**SANCTUS.**

**SOPRANO.** *Allegro maestoso. TUTTI.*  
Sanc - tus, Sanc - tus, Do - mi - nus De - us

**ALTO.** *TUTTI.*  
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

**TENOR.** *TUTTI.*  
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

**BASS.** *TUTTI.*  
Sanc - tus, Sanc - tus, Do - mi - nus De - us

*Allegro maestoso.*  
**P.** *f*

**CHORUS.** *f*

[illegible]

dim. *App* *pp*

Sa - ba - oth, . . . Sanc - tus, . . .

De - us Sa - ba - oth, . . . Sanc - tus, . . .

De - us Sa - ba - oth, . . . *pp* *pp* Sanc - tus, . . .

Sanc - tus, . . .

*A* *ppp*

*pp*

Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

*pp*

Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

*pp*

Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

*pp*

Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

oth, . . .

oth, . . .

oth, . . . *f* *fz* *^* Sanc - tus, Do - mi - nus De - us Sa - ba - oth,

oth, . . .

*f* *^* *^*

*ff* Sanc - tus, Do - mi - nus De - us Sa - ba - oth, *ff* Sanc - tus, Sanc - tus,

*ff* Sanc - tus, Do - mi - nus De - us Sa - ba - oth, *ff* Sanc - tus, Sanc - tus,

*ff* Sanc - tus, Do - mi - nus De - us Sa - ba - oth, *ff* Sanc - tus, Sanc - tus,

*ff* Sanc - tus, Do - mi - nus, De - us Sa - ba - oth, *ff* Sanc - tus, Sanc - tus,



Do - mi-nus De - us Sa - ba - oth.

Do - mi-nus De - us Sa - ba - oth.

Do - mi-nus De - us Sa - ba - oth.

Do - mi-nus De - us Sa - ba - oth.

**B Più mosso.**

*f* Ple - ni sunt

*f* Ple - ni sunt cœ - li et ter - ra . . glo - ri - a tu - a, *ff* Ple - ni sunt

*ff* Ple - ni sunt

*ff* Ple - ni sunt

**B Più mosso.**

*f* *fz*

cœ - li et ter - ra glo - ri - a tu - a,

cœ - li et ter - ra glo - ri - a tu - a,

cœ - li et ter - ra glo - ri - a tu - a,

cœ - li et ter - ra . . glo - ri - a tu - a,

*f*

ple - ni sunt cœ - li et ter - ra

ple - ni sunt cœ - li et ter - ra, cœ - li et ter - ra

ple - ni sunt cœ - li et ter - ra glo -

ple - ni sunt cœ - li et ter - ra glo -

glo - ri - a tu - a. Ho - san - na in ex - cel - sis, Ho -

glo - ri - a tu - a. Ho - san - na in ex -

- ri - a tu - a.

- ri - a tu - a. Ho - san - na

san - na in ex - cel - sis, Ho - san - na, Ho - san - na in ex - cel - sis, Ho -

cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na, Ho - san - na, Ho -

Ho - san - na, Ho - san - na, Ho - san - na, Ho -

in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex -

san - na in ex - cel - sis, Ho - san - na in ex -  
san - na, Ho - san - na, Ho - san - na  
san - na, Ho - san - na, Ho - san - na, Ho -  
cel - sis, Ho - san - na, Ho - san - na

cel  
in ex - cel  
san - na, Ho - san  
in ex - cel  
sis, Ho - san - na in ex - cel - sis, Ho -  
sis, in ex - cel - sis, Ho - san - na,  
na in ex - cel - sis, in ex - cel - sis,  
sis, in ex - cel - sis, Ho - san - na, Ho - san - na in ex - cel - sis,

san - na, Ho - san - na, Ho - san - na in ex - cel - sis, in ex -  
 Ho - san - na, Ho - san - na in ex - cel - sis, in ex -  
 Ho - san - na, Ho - san - na, Ho - san - na

*Molto maestoso.*  
 cel - sis, Ho - san - na  
 cel - sis, Ho - san - na  
 na in ex - cel - sis, Ho - san - na  
 Ho - san - na  
*Molto maestoso.*

in . . ex - cel - sis,  
 in . . ex - cel - sis,  
 in ex - cel - sis,  
 in ex - cel - sis,  
 3 3

## No. 5.

## BENEDICTUS.

*Lento.*  
♩ = 66.  
*pp*

Soprano.  
*pp*  
Be - ne - dic - tus qui ve - nit,

Alto.  
*pp*  
Be - ne - dic - tus qui

Tenor.  
*pp*  
Be - ne -

Bass.  
*pp*  
Be - ne - dic - tus qui ve - nit, be - ne -

be - ne - dic - tus qui  
 Be - ne - dic - tus qui ve - nit, qui ve - nit, qui  
 ve - nit, qui ve - nit, qui ve - nit in no - mi - ne  
 dic - tus qui ve - nit, qui ve - nit in no - mi - ne  
 ve - nit in no - mi - ne Do - mi - ni,  
 ve - nit in no - mi - ne Do - mi - ni, be - ne -  
 Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,  
 Do - mi - ni, in no - mi - ne Do - mi - ni,  
 be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne  
 dic - tus qui ve - nit in no - mi - ne, in no - mi - ne  
 be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni  
 be - ne - dic - tus qui



Do - mi - ni, in no - mi - ne Do - mi - ni, be - ne - dic -  
 Do - mi - ni, in no - mi - ne Do - mi - ni,  
 - ni, qui ve - nit in no - mi - ne Do - mi - ni,  
 ve - nit in no - mi - ne Do - mi - ni,  
 tus qui ve - nit,  
 be - ne - dic - tus qui ve - nit, qui  
 be - ne - dic - tus qui  
 be - ne - dic - tus qui ve - nit, qui ve - nit in  
 - tus qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne  
 ve - nit, qui ve - nit in no - mi - ne Do - mi - ni  
 ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,

Do - mi - ni, in no - mi - ne Do - mi - ni,

ni, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni,

no - mi - ne, in no - mi - ne Do - mi - ni, be - ne -

be - ne - dic - tus qui ve - nit in no - mi - ne

be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne

be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne

- dic - tus, be - ne - dic - tus qui ve - nit, qui ve - nit in

Do - mi - ni, in . . no - mi - ne Do - mi - ni,

Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni, be - ne -

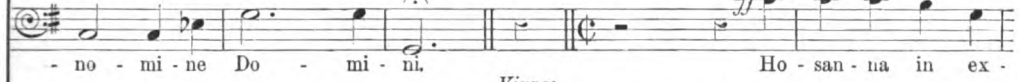
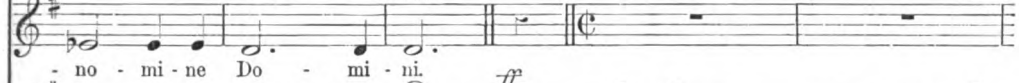
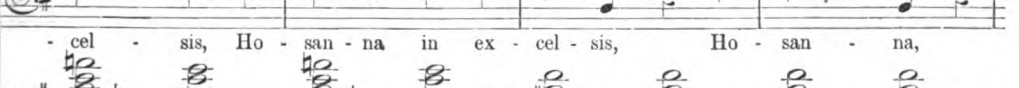
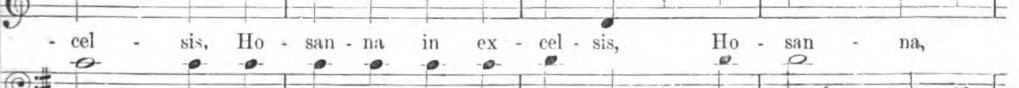
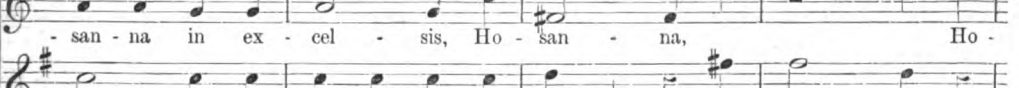
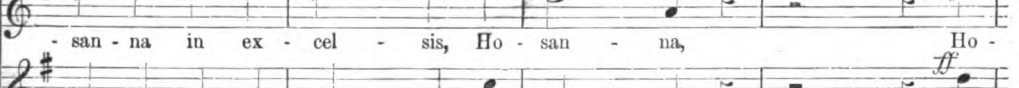
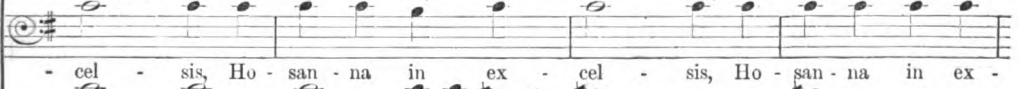
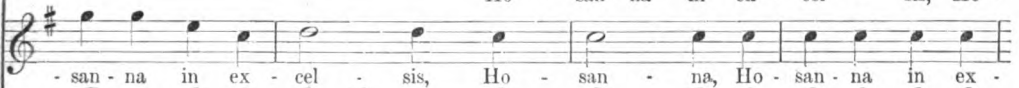
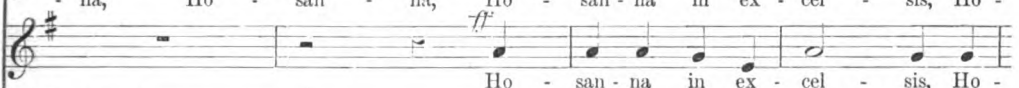
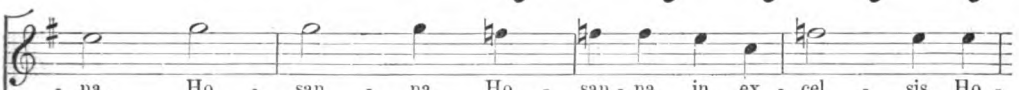
Do - mi - ni, in no - mi - ne Do - mi - ni,

no - mi - ne, in no - mi - ne Do - mi - ni,

*pp*  
 be - ne - dic - tus qui ve - nit,  
 dic - tus qui ve - nit,  
*pp*  
 be - ne - dic - tus,  
*pp*  
 be - ne -

*pp*  
 be - ne - dic - tus qui  
*pp*  
 qui ve - nit in  
*mf*  
*pp*  
 be - ne - dic -  
 - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,  
*fz*  
*pp*

*ppp*  
 ve - nit in no - mi - ne Do - mi - ni in  
*ppp*  
 no - mi - ne Do - mi - ni, in  
*ppp*  
 - tus qui ve - nit in no - mi - ne Do - mi - ni, in  
*pp*  
 be - ne - dic - tus qui ve - nit in

*Vivace.***F****ff****^***Vivace.***F****f****ff**

be - ne - dic - tus qui ve - nit,  
 dic - tus qui ve - nit,  
 be - ne - dic - tus,  
 be - ne -

be - ne - dic - tus qui  
 qui ve - nit in  
 be - ne - dic -  
 dic - tus qui ve - nit in no - mi - ne Do - mi - ni,

ve - nit in no - mi - ne Do - mi - ni in  
 no - mi - ne Do - mi - ni, in  
 tus qui ve - nit in no - mi - ne Do - mi - ni, in  
 be - ne - dic - tus qui ve - nit in



*Vivace.***F*****ff******f***

no - mi - ne Do - mi - ni. Ho - san -

no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis, Ho -

no - mi - ne Do - mi - ni. Ho - san - na in ex -

*Vivace.*

**f** ***ff***

na, Ho - san - na, Ho - san - na in ex - cel - sis, Ho -

Ho - san - na in ex - cel - sis, Ho -

san - na in ex - cel - sis, Ho - san - na, Ho - san - na in ex -

cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex -

**fz** **fz** **fz** **fz**

san - na in ex - cel - sis, Ho - san - na, Ho -

san - na in ex - cel - sis, Ho - san - na, Ho -

cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na,

cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na,

**fz** **fz** **fz** **fz**



[illegible]

san - na, Ho - san - na in ex - cel - sis, in ex - cel - sis,

san - na, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis,

Ho - san - na, Ho - san - na in ex - cel - sis, in ex - cel - sis,

*Maestoso.* *ff* Ho - san - na

sis, *ff* Ho - san - na

*ff* Ho - san - na

*ff* Ho - san - na

*Maestoso.* *f* *f* *ff* Ho - san - na

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

in ex - cel - sis.

## No. 6.

## AGNUS DEI.

**TENOR SOLO or Small Chorus.**  
*Andante. mezza voce.*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

*Andante.*  
*p*

$\text{♩} = 69.$

*mf*

- re - re no - bis, mi - se - re - re no - - -

*mf*

**A**  
**ALTO SOLO or Small Chorus.**  
*mezza voce.*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

- bis, Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, qui

*mp*

re - re no - bis, mi - se - re - re no -  
tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no -

*legato.*

**SOPRANO SOLO or Small Chorus.**  
*mezzo voce.*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -  
bis, Ag - nus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di,  
bis, Ag - nus De - i, qui tol - lis, qui tol - lis pec - ca - ta

*p dolce.*

re re no - bis, mi - se - re - re  
mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re  
mun - di, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re

*cres. mf*

*mezza voce.*

no - bis, Ag - nus De - i, qui tol - lis pec - ca - ta, qui

*mezza voce.*

no - bis, Ag - nus, Ag - nus De - i, qui tol - lis pec -

no - bis,

*BASS SOLO or Small Chorus.*  
*mezza voce.*

Ag - nus De - i, qui tol - lis pec - ca - ta

*mp*

tol - lis pec - ca - ta mun - di, mi - se - re - re

ca - ta mun - di, mi - se - re - re no -

mun - di, mi - se - re - re no - bis,

*fz*

*un poco più animato.*

no - bis, mi - se - re - re no - bis, *Tutti.*

bis, mi - se - re - re no - bis, mi - se - re - re, mi - se -

*f*

mi - se - re - re no - bis,

mi - se - re - re no - bis, *un poco più animato.*

*C*

5 3 3 3 1

5181.



re re, mi-se-re re no bis,

*Tutti.* *f* mi-se-

*dim.* *cres.*

re re, mi-se-re re, mi-se-re re, mi-se-re re, mi-se-

*ff*

*Tutti.* *E* mi-se-re re, mi-se-

*dim.* *p* re re no bis,

*dim.* *p* *fz*



re - re, mi - se - re - re, mi - se - re - re

*f* *dim.*

*mf* mi - se - re - re

**Tutti.** *mf* mi - se - re - re, mi - se - re - re

*mf* mi - se - re - re, mi - se - re - re,

*cres.*

*Meno. Tempo 1mo.*

no - bis,

no - bis, *mezza voce.* *p* do - na no - bis, do - na no - bis

no - bis, do - na no - bis, do - na no - bis

mi - se - re - re no - bis,

*Meno. Tempo 1mo.*

*p* *pp*

*ppp* *F*

do - na no - bis pa - cem, do - na

*ppp* do - na no - bis

*pp* *ppp* do - na no - bis

pa - cem, do - na

*ppp* *pp*

no - bis, do - na no - bis pa - cem, . . .

pa - cem, do - na no - bis pa - cem, . . .

pa - cem, do - na no - bis pa - cem, . . .

no - bis, do - na no - bis pa - cem, . . .

*pp*

pa - cem, . . . pa - cem.

pa - cem, . . . pa - cem.

pa - cem, . . . pa - cem.

pa - cem, . . . pa - cem.

*ppp rit.*

*ppp rit.*

*ppp rit.*

*ppp rit.*

*ppp rit.*



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IE BARNABAS ...	2/0	—	—
<b>E. ASPA.</b>			
IE GIPSIES ...	1/0	—	—
NDYMION ...	4/0	—	—
<b>ASTORGA.</b>			
ABAT MATER ...	1/0	1/6	—
<b>BACH.</b>			
ASS, IN B MINOR ...	2/6	3/0	4/0
IE BREVIS, IN A ...	1/6	—	—
IE PASSION (S. MATTHEW) ...	2/0	2/6	4/0
IE PASSION (S. JOHN) ...	1/6	—	—
IE PASSION (S. JOHN) ...	2/0	2/6	4/0
ERISTMAS ORATORIO ...	2/0	2/6	4/0
AGNIFICAT ...	1/0	—	—
OD GORTH UP WITH SHOUTING ...	1/0	—	—
OD SO LOVED THE WORLD ...	1/0	—	—
OD'S TIME IS THE BEST (Sol-Fa, 0/6) ...	1/0	—	—
Y SPIRIT WAS IN HEAVINESS ...	1/0	—	—
LIGHT EVERLASTING ...	1/0	—	—
IDE WITH US ...	1/0	—	—
STRONGHOLD SURE ...	1/0	—	—
E NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—
LESSING, GLORY, AND WISDOM ...	0/6	—	—
WRESTLE AND PRAY (Sol-Fa, 0/2) ...	0/4	—	—
HOU GUIDE OF ISRAEL ...	1/0	—	—
ISU, PRICELESS TREASURE ...	1/0	—	—
HEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
ESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
<b>J. BARNBY.</b>			
EBEKAH (Sol-Fa, 0/6) ...	1/0	1/6	2/6
HE LORD IS KING (97th Psalm) ...	1/6	2/0	—
<b>LEONARD BARNES.</b>			
HE BRIDAL DAY ...	2/6	—	4/6
<b>J. F. BARNETT.</b>			
HE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0
HE RAISING OF LAZARUS ...	6/6	—	9/0
ARADISE AND THE PERI ...	4/0	—	—
<b>BEETHOVEN.</b>			
HE PRAISE OF MUSIC ...	1/6	2/0	2/0
UINS OF ATHENS ...	1/0	1/6	2/6
NGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
OUNT OF OLIVES ...	1/0	1/6	2/6
IASS, IN C ...	1/0	1/6	2/6
OMMUNION SERVICE, IN C ...	1/6	—	3/0
IASS, IN D ...	2/0	2/6	4/0
HE CHORAL SYMPHONY ...	2/6	—	—
Ditto, THE VOCAL PORTION ...	1/0	—	—
(Ditto, Sol-Fa, 0/6) ...	—	—	—
HE CHORAL FANTASIA (Sol-Fa, 0/3) ...	1/0	—	—
CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
IEEK, AS THOU LIVEDST HAST THOU ...	0/2	—	—
DEPARTED ...	—	—	—
<b>KAREL BENDL.</b>			
ATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
<b>WILFRED BENDALL.</b>			
HE LADY OF SHALOTT (Female voices) ...	2/6	—	—
(Ditto, Sol-Fa, 1/0) ...	—	—	—
<b>SIR JULIUS BENEDICT.</b>			
T. PETER ...	3/0	2/6	5/0
HE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0
ASSION MUSIC FROM ST. PETER ...	1/6	—	—

<b>SIR W. STERNDALÉ BENNETT.</b>			
THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
<b>G. R. BETJEMANN.</b>			
THE SONG OF THE WESTERN MEN ...	1/0	—	—
<b>W. R. BEXFIELD.</b>			
ISRAEL RESTORED ...	4/0	—	6/0
<b>HUGH BLAIR.</b>			
HARVEST-TIDE ...	1/0	—	—
<b>JOSIAH BOOTH.</b>			
THE DAY OF REST (Female voices) ...	2/6	—	—
<b>E. M. BOYCE.</b>			
THE LAY OF THE BROWN ROSARY ...	1/6	—	—
YOUNG LOCHINVAR ...	1/6	—	—
<b>J. BRADFORD.</b>			
HARVEST CANTATA ...	1/6	—	—
THE SONG OF JUBILEE ...	2/0	—	—
PRAISE THE LORD ...	2/0	—	—
<b>W. F. BRADSHAW.</b>			
GASPAR BECERRA ...	1/6	—	—
<b>J. BRAHMS.</b>			
A SONG OF DESTINY ...	1/0	—	—
<b>C. BRAUN.</b>			
SIGURD ...	5/0	—	—
<b>J. C. BRIDGE.</b>			
DANIEL ...	3/6	—	—
RUDEL ...	4/0	—	—
<b>J. F. BRIDGE.</b>			
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—
MOUNT MORIAH ...	3/0	—	—
BOADICEA ...	2/6	—	—
CALLIRHOË (Sol-Fa, 1/6) ...	2/6	3/0	4/0
NINEVEH ...	2/6	3/0	4/0
THE INCHCAPE ROCK ...	1/0	—	—
THE LORD'S PRAYER (Sol-Fa, 0/6) ...	1/0	—	—
<b>DUDLEY BUCK.</b>			
THE LIGHT OF ASIA ...	3/0	3/6	5/0
<b>EDWARD BUNNETT.</b>			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
<b>W. BYRD.</b>			
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
<b>CARISSIMI.</b>			
JEPHTHAH ...	1/0	—	—
<b>F. D. CARNELL.</b>			
SUPPLICATION ...	5/0	—	—
<b>GEORGE CARTER.</b>			
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
<b>WILLIAM CARTER.</b>			
PLACIDA ...	2/0	2/6	4/0
<b>CHERUBINI.</b>			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
<b>E. T. CHIPP.</b>			
JOB ...	4/0	—	—
NAOMI ...	2/0	—	—
<b>FREDERICK CORDER.</b>			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/6	—	—
<b>SIR MICHAEL COSTA.</b>			
THE DREAM ...	1/0	—	—
<b>H. COWARD.</b>			
THE STORY OF BETHANY (Sol-Fa, 1/6) ...	2/6	3/0	—
<b>F. H. COWEN.</b>			
ST. JOHN'S EVE (Sol-Fa, 1/6) ...	2/6	3/0	4/0
A SONG OF THANKSGIVING ...	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6) ...	2/6	3/0	4/0
RUTH (Sol-Fa, 1/6) ...	4/0	4/6	6/0
<b>J. MAUDE CRAMENT.</b>			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
<b>W. CRESER.</b>			
EUDORA (A dramatic Idyll) ...	2/6	—	—
<b>W. CRÖTCH.</b>			
PALESTINE ...	3/0	3/6	5/0
<b>W. H. CUMMINGS.</b>			
THE FAIRY RING ...	2/6	—	—



	Part I	Part II	Part III	Part IV
<b>W. G. CUSINS.</b>				
TE DEUM ... ..	1/6	—	—	—
GIDEON ... ..	3/6	—	—	—
<b>FÉLICIEN DAVID.</b>				
THE DESERT (Male voices) ... ..	1/6	2/0	—	—
<b>P. H. DIEMER.</b>				
BETHANY ... ..	4/0	—	—	—
<b>M. E. DOORLY.</b>				
LAZARUS ... ..	2/6	—	—	—
<b>F. G. DOSSERT.</b>				
MASS, IN E MINOR ... ..	5/0	—	—	—
<b>ANTONIN DVORÁK.</b>				
ST. LUDMILA ... ..	5/0	6/0	7/6	—
Ditto (German and Bohemian Words) ... ..	3/0	3/6	5/0	—
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0	—
Ditto (German and Bohemian Words) ... ..	3/0	3/6	5/0	—
STABAT MATER ... ..	2/6	3/0	4/0	—
PATRIOTIC HYMN ... ..	1/6	—	—	—
Ditto (German and Bohemian Words) ... ..	3/0	—	—	—
REQUIEM MASS ... ..	5/0	6/0	7/6	—
<b>A. E. DYER.</b>				
SALVATOR MUNDI ... ..	2/6	—	—	—
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—	—
<b>H. J. EDWARDS.</b>				
THE ASCENSION ... ..	2/6	—	—	—
THE EPIPHANY ... ..	2/0	—	—	—
PRAISE TO THE HOLIEST ... ..	1/6	—	—	—
<b>ROSALIND F. ELLICOTT.</b>				
ELYSIUM ... ..	1/0	—	—	—
THE BIRTH OF SONG ... ..	1/6	—	—	—
<b>GUSTAV ERNEST.</b>				
ALL THE YEAR ROUND (Female Voices) ... ..	2/0	—	—	—
<b>E. FANING.</b>				
BUTTERCUPS AND DAISIES (Children's voices) ... ..	2/6	—	—	—
<b>HENRY FARMER.</b>				
MASS, IN B FLAT (Latin and English) ... ..	2/0	2/6	3/6	—
<b>MYLES B. FOSTER.</b>				
THE LADY OF THE ISLES ... ..	1/6	—	—	—
THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—	—
Ditto, Sol-FA, 0/8 ... ..	—	—	—	—
THE BONNIE FISHWIVES (Female voices) ... ..	2/6	—	—	—
Ditto, Sol-FA, 0/8 ... ..	—	—	—	—
<b>ROBERT FRANZ.</b>				
PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—	—
<b>NIELS W. GADE.</b>				
PSYCHE (Sol-FA, 1/6) ... ..	2/6	2/0	4/0	—
SPRING'S MESSAGE (Sol-FA, 0/8) ... ..	0/8	—	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/8) ... ..	1/0	1/6	2/6	—
ZION ... ..	1/0	1/6	2/0	—
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	—
COMALA ... ..	2/0	2/6	4/0	—
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—	—
<b>HENRY GADSBY.</b>				
LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—	—
ALCESTIS (Male voices) ... ..	4/0	—	—	—
COLUMBUS (Male voices) ... ..	2/6	—	—	—
<b>G. GARRETT.</b>				
HARVEST CANTATA (Sol-FA, 0/6) ... ..	1/0	—	—	—
THE SHUNAMMITE ... ..	2/0	—	—	—
THE TWO ADVENTS ... ..	1/6	—	—	—
<b>R. MACHILL GARTH.</b>				
EZEKIEL ... ..	4/0	4/6	—	—
THE WILD HUNTSMAN ... ..	1/0	1/6	—	—
<b>A. R. GAUL.</b>				
A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ... ..	1/0	—	—	—
JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	—
PASSION SERVICE ... ..	2/6	3/0	4/0	—
RUTH (Sol-FA, 0/8) ... ..	2/0	2/6	4/0	—
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	—
TEN VIRGINS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	—
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	—
<b>FR. GERNSHEIM.</b>				
SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/6	—	—	—
<b>F. E. GLADSTONE.</b>				
PHILIPPI ... ..	2/6	—	—	—
<b>GLUCK.</b>				
ORPHEUS ... ..	2/6	—	—	—
<b>HERMANN GOETZ.</b>				
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/0	—	—	—
NOBIA ... ..	1/0	—	—	—
THE WATER-LILY (Male voices) ... ..	1/6	—	—	—
<b>CH. GOUNOD.</b>				
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6	—
Ditto, Sol-FA (Latin and English) ... ..	2/0	—	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0) ... ..	6/0	6/0	7/6	—
Ditto (French Words) ... ..	8/4	—	—	—
Ditto (German Words) ... ..	10/0	—	—	—
MESSE SOLENNELLE (St. CECILIA) ... ..	1/0	1/6	2/6	—
OUT OF DARKNESS ... ..	1/0	—	—	—
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0	—
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—	—
Ditto (Out of darkness) ... ..	1/0	—	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON ... ..	1/0	—	—	—
THE CROSS (Filii Jerusalem) ... ..	1/0	—	—	—
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—	—
<b>A. M. GOODHART.</b>				
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ARETHUSA ... ..	2/0	—	—	—
<b>C. H. GRAUN.</b>				
THE PASSION OF OUR LORD (Der Tod Jesu) ... ..	2/0	2/6	4/0	—
TE DEUM ... ..	2/0	2/6	4/0	—
<b>ALAN GRAY.</b>				
THE WIDOW OF ZAREPHATH ... ..	2/0	—	—	—
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<b>J. O. GRIMM.</b>				
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<b>G. HALFORD.</b>				
THE PARACLETE ... ..	2/0	—	—	—
<b>HANDEL.</b>				
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THE PASSION ... ..	2/0	2/6	4/0	—
THE TRIUMPH OF TIME AND TRUTH ... ..	2/0	2/6	4/0	—
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SAUL ... ..	2/0	2/6	4/0	—
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DETTINGEN TE DEUM ... ..	1/0	1/6	2/0	—
UTRECHT JUBILATE ... ..	1/0	—	—	—
O COME, LET US SING UNTO THE LORD ... ..	1/0	—	—	—
(5th Chandos Anthem) ... ..	1/0	—	—	—
O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0	—	—	—
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THE KING SHALL REJOICE ... ..	0/3	—	—	—
ZADOK THE PRIEST ... ..	0/3	—	—	—
MY HEART IS INDITING ... ..	0/3	—	—	—
LET THY HAND BE STRENGTHENED ... ..	0/3	—	—	—
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<b>H. HEALE.</b>				
JUBILEE ODE ... ..	1/6	—	—	—
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FAIR ROSAMOND (Sol-FA, 2/0) ... ..	2/6	4/0	5/0	—
<b>EDWARD HECHT.</b>				
ERIC THE DANE ... ..	3/0	—	—	—
O MAY I JOIN THE CHÖIR INVISIBLE ... ..	1/0	—	—	—
<b>GEORGE HENSCHEL.</b>				
OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—	—
<b>HENRY HILES.</b>				
FAYRE PASTOREL ... ..	6/6	—	—	—
THE CRUSADERS ... ..	2/6	—	—	—
<b>FERDINAND HILLER.</b>				
NALA AND DAMAYANTI ... ..	4/0	—	—	—
A SONG OF VICTORY (Sol-FA, 0/9) ... ..	1/0	1/6	—	—

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CINDERELLA ... ..	4/0	—	—
SONG OF THE NORNS (Female voices) ... ..	1/0	—	—
<b>HUMMEL.</b>			
FIRST MASS, IN B FLAT ... ..	1/6	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SECOND MASS, IN E FLAT ... ..	1/6	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
THIRD MASS, IN D ... ..	1/6	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
ALMA VIRGO (Latin and English) ... ..	0/4	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—
<b>W. H. HUNT.</b>			
STABAT MATER ... ..	2/0	2/6	—
<b>H. H. HUSS.</b>			
AVE MARIA (Female voices) ... ..	1/0	—	—
<b>JOHN WILLIAM JACKSON.</b>			
ICRIED UNTO GOD ... ..	1/6	—	—
<b>W. JACKSON.</b>			
THE YEAR ... ..	2/0	2/6	—
<b>D. JENKINS.</b>			
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<b>A. JENSEN.</b>			
THE FEAST OF ADONIS ... ..	1/0	—	—
<b>W. JOHNSON.</b>			
ECCE HOMO ... ..	2/0	—	—
<b>C. WARWICK JORDAN.</b>			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—
<b>ALFRED KING.</b>			
THE EPIPHANY ... ..	2/0	—	—
<b>N. KILBURN.</b>			
THE SILVER STAR (Female voices) ... ..	1/6	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—
THE NAIADS (Female voices) ... ..	2/6	—	—
<b>J. KINROSS.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—
(Ditto, Sol-FA, 0/8) ... ..	—	—	—
<b>H. LAHEE.</b>			
THE SLEEPING BEAUTY (Female voices)... ..	2/6	—	—
(Ditto, Sol-FA, 0/8) ... ..	—	—	—
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS ... ..	1/0	1/6	—
<b>H. LESLIE.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
<b>F. LISZT.</b>			
THE LEGEND OF ST. ELIZABETH ... ..	2/0	2/6	5/0
THIRTEENTH PSALM ... ..	2/0	—	—
<b>C. H. LLOYD.</b>			
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ANDROMEDA ... ..	2/0	2/6	5/0
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THE SONG OF BALDER ... ..	1/0	—	—
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THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—
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<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—
<b>HAMISH MACCUNN.</b>			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ... ..	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)... ..	1/0	—	—
<b>G. A. MACFARREN.</b>			
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0
MAY-DAY (Sol-FA, 0/8) ... ..	1/6	1/6	2/6
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—
OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. C. MACKENZIE.</b>			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0
THE STORY OF SAYID ... ..	3/0	3/6	5/0
JASON ... ..	2/6	3/0	4/0
THE BRIDE (Sol-FA, 0/8)... ..	1/0	—	—
THE ROSE OF SHARON (Sol-FA, 2/0) ... ..	5/0	6/0	7/6
JUBILEE ODE ... ..	2/6	—	—
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) ... ..	2/0	—	—
THE NEW COVENANT ... ..	1/6	—	—
VENI, CREATOR SPIRITUS ... ..	2/0	—	—
<b>J. B. McEWEN.</b>			
THE VISION OF JACOB ... ..	2/0	—	—
<b>F. W. MARKULL.</b>			
ROLAND'S HORN (Male Voices) ... ..	2/6	—	—
<b>F. E. MARSHALL.</b>			
PRINCE SPRITE (Female voices) ... ..	2/6	—	—
<b>J. H. MEE.</b>			
HORATIUS (Male voices) ... ..	1/0	—	—
<b>MENDELSSOHN.</b>			
ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0
<b>MENDELSSOHN—continued.</b>			
AS THE HART PANTS (22nd Psalm) ... ..	1/0	—	—
COME, LET US SING (95th Psalm) ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
(Ditto, Sol-FA, 0/8) ... ..	—	—	—
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
ST. PAUL (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0) ... ..	1/0	1/6	2/6
LORD, HOW LONG WILT THOU FORGET ME ... ..	1/0	—	—
(Ditto, Sol-FA, 0/4) ... ..	—	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/3) ... ..	1/0	—	—
Ditto ... ..	0/4	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/8) ... ..	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)... ..	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—
ATHALIE (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
ANTIGONE (Male voices) (Sol-FA, 1/0) ... ..	4/0	—	6/0
MAN IS MORTAL (8 voices) ... ..	1/0	—	—
FESTGESANG (Hymns of Praise) ... ..	1/0	—	—
Ditto (Male voices) ... ..	1/0	—	—
CHRISTUS (Sol-FA, 0/8) ... ..	1/0	—	—
THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—
SON AND STRANGER (Operetta) ... ..	4/0	—	—
LORELEY (Sol-FA, 0/8) ... ..	1/0	—	—
CEPIDUS AT COLONOS (Male voices) ... ..	2/0	—	—
TO THE SONS OF ART (Ditto) (Sol-FA, 0/3) ... ..	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/14) ... ..	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..	0/6	—	—
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SEVENTH MASS, IN B FLAT ... ..	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto ... ..	1/6	—	—
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
Ditto (Latin and English) (Sol-FA, 0/8) ... ..	1/0	1/6	2/6
REQUIEM MASS ... ..	1/0	1/6	2/6
Ditto (Latin and English) (Sol-FA, 1/0)... ..	1/0	1/6	2/6
LITANIA DE VENERABILI ALTARIS (Eb) ... ..	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (Eb) ... ..	1/6	2/0	3/0
SPLENDEnte TE DEUS ... .. First Motet	0/3	—	—
O GOD, WHEN THOU APPEAREST ditto ... ..	0/3	—	—
HAVE MERCY, O LORD ... .. Second Motet	0/3	—	—
GLORY, HONOUR, PRAISE ... .. Third Motet	0/3	—	—
<b>E. MUNDELLA.</b>			
VICTORY OF SONG (Female voices) ... ..	1/0	—	—
<b>DR. JOHN NAYLOR.</b>			
JEREMIAH ... ..	2/6	—	—
<b>JOSEF NEŠVERA.</b>			
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<b>REV. SIR FREDK. OUSELEY.</b>			
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<b>PALESTRINA.</b>			
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—
MISSA PAPE MARCELLI ... ..	2/0	—	—
MISSA BREVIS ... ..	2/6	—	—
MISSA "O ADMIRABILE COMMERCIMUM" ... ..	2/6	—	—
<b>H. W. PARKER.</b>			
THE KOBOLDS ... ..	1/0	—	—
HORA NOVISSIMA... ..	2/6	—	—
<b>C. H. H. PARRY.</b>			
DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ... ..	2/0	—	—
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PROMETHEUS UNBOUND ... ..	2/0	—	—
JUDITH ... ..	5/0	6/0	7/6
L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—
ETON ... ..	2/0	—	—
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JOB ... ..	2/6	—	—
<b>DR. JOSEPH PARRY.</b>			
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STABAT MATER (Female voices) (Sol-FA, 0/6) ... ..	1/0	—	—	THE SONG OF THE LITTLE BALTING (ditto) ... ..	1/0	—	—
CIRO PINSUTI.				DITTO, Sol-FA, 0/6			
PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—	ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—
E. PROUT.				ODE TO THE PASSIONS ... ..	2/0	—	—
DAMON AND PHINTIAS (Male voices) ... ..	3/6	—	—	E. M. SMYTH.			
THE RED CROSS KNIGHT (Sol-FA, 2/0) ... ..	4/0	4/6	6/0	MASS IN D ... ..	2/6	—	—
THE HUNDREDTH PSALM ... ..	1/0	—	—	A. SOMERVELL.			
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DIDO AND ÆNEAS ... ..	2/6	—	—	MASS (for 5 solo voices and double choir) ... ..	2/0	—	—
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—	HYMN TO ST. CECILIA ... ..	1/0	—	—
J. F. H. READ.				CALVARY ... ..	2/6	2/6	4/0
HAROLD ... ..	4/0	—	6/0	FALL OF BABYLON ... ..	3/0	2/6	5/0
BARTIMEUS ... ..	1/6	—	—	LAST JUDGMENT (Sol-FA, 1/0) ... ..	1/0	1/6	2/6
CARACTACUS ... ..	3/6	—	—	THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6
THE CONSECRATION OF THE BANNER ... ..	1/6	—	—	GOD, THOU ART GREAT (Sol-FA, 0/6) ... ..	1/0	—	—
IN THE FOREST (Male voices) ... ..	1/0	—	—	HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/6	—	—
PSYCHE ... ..	5/0	—	7/0	JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
THE DEATH OF YOUNG ROMILLY (Male Voices) ... ..	1/6	—	—	JOHN STAINER.			
J. V. ROBERTS.				THE CRUCIFIXION (Sol-FA, 0/6) ... ..	1/6	2/0	—
JONAH ... ..	3/0	—	—	ST. MARY MAGDALEN (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
W. S. ROCKSTRO.				THE DAUGHTER OF JAIKUS (Sol-FA, 0/6) ... ..	1/6	2/0	—
THE GOOD SHEPHERD ... ..	2/6	—	—	C. VILLIERS STANFORD.			
EDMUND ROGERS.				EDEN ... ..	5/0	6/0	7/6
THE FOREST FLOWER (Female voices) ... ..	2/6	—	—	THE VOYAGE OF MÆLDUNE ... ..	2/6	2/0	4/0
ROLAND ROGERS.				CARMEN SÆCULARE ... ..	1/6	—	—
PRAYER AND PRAISE ... ..	4/0	—	—	THE REVENGE (Sol-FA, 0/6) ... ..	1/6	—	—
FLORABEL (Female voices) ... ..	2/6	—	—	GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—
ROMBERG.				CEDEPUS REX (Male voices) ... ..	3/0	—	—
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/6) ... ..	1/0	1/6	2/6	THE BATTLE OF THE BALTIC ... ..	1/6	—	—
THE TRANSIENT AND THE ETERNAL ... ..	1/0	—	—	H. W. STEWARDSON.			
DITTO, Sol-FA, 0/4				GIDEON ... ..	4/0	—	—
ROSSINI.				J. STORER.			
STABAT MATER (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	THE TOURNAMENT ... ..	2/0	—	—
MOSES IN EGYPT ... ..	6/0	6/6	7/6	E. C. SUCH.			
CHARLES B. RUTENBER.				NARCISSUS AND ECHO ... ..	3/0	—	—
DIVINE LOVE ... ..	2/6	—	—	GOD IS OUR REFUGE (46th Psalm) ... ..	1/6	—	—
C. SAINTON-DOLBY.				ARTHUR SULLIVAN.			
FLORIMEL (Female voices) ... ..	2/6	—	—	THE GOLDEN LEGEND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0
CAMILLE SAINT-SAËNS.				ODE FOR THE COLONIAL AND INDIAN EXHIBITION ... ..	1/0	—	—
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)... ..	1/6	—	—	FESTIVAL TE DEUM ... ..	1/0	1/6	2/6
W. H. SANGSTER.				W. TAYLOR.			
ELYSIUM ... ..	1/0	—	—	ST. JOHN THE BAPTIST ... ..	—	4/0	—
FRANK J. SAWYER.				A. GORING THOMAS.			
THE STAR IN THE EAST ... ..	2/6	—	—	THE SUN-WORSHIPPERS ... ..	1/0	—	—
H. W. SCHARTAU.				E. H. THORNE.			
CHRISTMAS HOLIDAYS ... ..	0/9	—	—	BE MERCIFUL UNTO ME ... ..	1/6	—	—
SCHUBERT.				FERRIS TOZER.			
MASS, IN A FLAT ... ..	1/0	1/6	2/6	KING NEPTUNE'S DAUGHTER (Female Voices) ... ..	2/6	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	VAN BREE.			
MASS, IN E FLAT ... ..	2/0	2/6	4/0	ST. CECILIA'S DAY (Sol-FA, 0/6) ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0	CHARLES VINCENT.			
MASS, IN B FLAT ... ..	1/0	1/6	2/6	THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ... ..	2/6	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	THE LITTLE MERMAID (Female voices) ... ..	2/6	—	—
MASS, IN C ... ..	1/0	1/6	2/6	W. S. VINNING.			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	SONG OF THE PASSION (according to St. John) ... ..	1/6	—	—
MASS, IN G ... ..	1/0	1/6	2/6	W. M. WAIT.			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	THE GOOD SAMARITAN ... ..	2/0	—	—
MASS, IN F ... ..	1/0	1/6	2/6	GOD WITH US ... ..	2/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	R. H. WALKER.			
SONG OF MIRIAM (Sol-FA, 0/6) ... ..	1/0	—	—	JERUSALEM ... ..	2/0	—	—
SCHUMANN.				WEBER.			
THE MINSTREL'S CURSE ... ..	1/6	—	—	IN CONSTANT ORDER (Hymn) ... ..	1/6	—	—
THE KING'S SON ... ..	1/0	—	—	MASS, IN G (Latin and English) ... ..	1/0	1/6	2/6
MIGNON'S REQUIEM ... ..	1/0	—	—	MASS, IN E FLAT (Ditto) ... ..	1/0	1/6	2/6
PARADISE AND THE PERI (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—
PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6	JUBILEE CANTATA ... ..	1/0	1/6	—
MANFRED ... ..	1/0	—	—	PRECIOSA ... ..	1/0	—	—
FAUST ... ..	3/0	3/6	5/0	THREE SEASONS ... ..	1/0	—	—
ADVENT HYMN, "In Lowly Guise" ... ..	1/0	—	—	S. WESLEY.			
NEW YEAR'S SONG (Sol-FA, 0/6) ... ..	1/0	—	—	IN EXITU ISRAEL ... ..	0/6	—	—
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THE PASSION OF OUR LORD ... ..	1/0	—	—	S. S. WESLEY.			
BERTRAM LUARD SELBY.				O LORD, THOU ART MY GOD ... ..	1/6	—	—
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ... ..	3/6	—	—	J. E. WEST.			
E. SILAS.				SEED-TIME AND HARVEST ... ..	2/0	—	—
MASS, IN C ... ..	1/0	—	—	C. LEE WILLIAMS.			
COMMUNION SERVICE IN C ... ..	1/6	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0) ... ..	2/0	2/6	—
JOASH ... ..	4/0	—	—	GETHSEMANE ... ..	2/0	2/6	—
R. SLOMAN.				A. E. WILSHIRE.			
SUPPLICATION AND PRAISE ... ..	5/0	—	—	GOD IS OUR HOPE (Psalm 46) ... ..	2/0	—	—
HENRY SMART.				THOMAS WINGHAM.			
KING RENÉ'S DAUGHTER (Female voices) ... ..	2/6	—	—	TE DEUM (Latin) ... ..	1/6	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ... ..	2/0	2/6	4/0	CHAS. WOOD.			
				ODE TO THE WEST WIND ... ..	1/0	—	—
				J. M. W. YOUNG.			
				THE RETURN OF ISRAEL TO PALESTINE ... ..	2/6	3/0	—

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Hunting song.	Ward, the pirate.
The buffalo.	Marlboro'.
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Ye sons of Albion.	Grand conversation of Napoleon.
The gallant hussar.	The punch ladle.
Sheep shearing.	The churchwarden's song.
May song.	A jug of this.
Cupid, the pretty ploughboy.	The lost lady found.
The old farmer.	Mary of the moor.
The honest ploughman.	Undaunted Mary.
Flash lad.	Banks of sweet primroses.
The birds in the spring.	The cuckoo.
The Masonic hymn.	New garden fields.
The seasons.	Go no more a rushing.
Somersetshire hunting song.	Richard of Taunton Dean.
Tally ho! hark away.	Advice to batchelors.
The barbel.	Botany Bay.
Go from my window.	Old Rosin the beau.
The nightingale.	The new-mown hay.

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Phillip the Falconer.	Robin Hood.
I cannot flatter.	The Outlaw.
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There's a light in her laughing eye.	Old Christmas.
The brave old oak.	Oh! the merry days.
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When the Gipsy heareth.	Play, oh play, ye gipsies!
One pure drop of water.	The end is nigh, oh! let me die.
Sound the harp and cembal.	Happy, free, and careless.

### SECOND

Ho, comrades! let wild melody.	Jolly rags.
Decked in spotless linen.	Wand'ring ever wand'ring.
Wild wanderer, thy heart is strong.	See this pretty girlie.
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See 'mid craggy passes.	When she dances with me.

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O, hush thee, my babie	..	..	..	..	Walter Scott.
The earth below and the Heaven above	..	..	..	..	Charles Grant.
If love were what the rose is	..	..	..	..	Algernon Swinburne

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What does little birdie say? (A) ..	..	..	..	Tennyson
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I attempt from Love's sickness.	On the Brow of Richmond Hill.
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Come unto these yellow sands.	What shall I do?
When I am laid in earth.	From Rosy Bow'rs.

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Spirit Song).	O tuneful voice!
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8. The Sycamore shade.
9. The topsails shiver in the wind.
10. The Shepherd.
11. The Soldier tired.
12. Where the bee sucks.
13. When forced from dear Hebe.
14. By dimpled brook.
15. The Miller of Mansfield.
16. Now Phœbus sinketh in the West.
17. Blow, blow, thou winter wind.
18. Water parted.
19. Under the greenwood tree.
20. By the gaily circling glass.

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7. Should he upbraid.
8. Ah! can I e'er forget thee.
9. The Pilgrim of Love.
10. The bloom is on the rye.
11. Be mine, dear Maid.
12. My native hills.
13. My heart and lute.
14. My native Highland home.
15. A soldier's gratitude.
16. Ev'ry bullet has its billet.
17. O, firm as oak.
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19. Are you angry, Mother?
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6. I lock'd up all my treasure.
7. Blow high, blow low.
8. While the lads of the village.
9. True courage.
10. Poor Jack.
11. Tom Tough.
12. The Token.
13. The Anchorsmiths.
14. The Greenwich Pensioner.
15. All's one to Jack.
16. The jolly young Waterman.
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### THE TIMES.

"Gethsemane," as the new work is called, is, at least, as meritorious as its predecessor, and will, no doubt, attain a like success. . . . The opening chorus is really impressive, with its solid harmonies supporting an ornamental theme which seems to be identified with the garden itself. The chorales are for the most part original, and are generally set for four-part choir (sometimes for male voices alone), supported only by the organ pedals. The first of the vigorous baritone solos, "Come, armed host," gives the suggestion for a succeeding chorus in the same militant vein. . . . The second of the baritone songs, "Awake! awake!" leads on to the resumption of the Saviour's soliloquy, the subject of which is soon taken up by the contralto voice, in an air of considerable beauty, "As Thou wilt, Father," at the close of which an "Amen" is sung in five-part harmony without accompaniment. At the description of the appearance of the strengthening angel, a harp solo is introduced, and this passage is almost the only instance in which the composer has yielded to convention. The succeeding chorus, "In the day of consternation," allotted again to male voices, is in the form of a litany—a form which, it will be remembered, was used with great success in the earlier work. An expressive air for contralto, suggested by the Saviour's words, "It is enough," leads to the final chorus, which, like the former one, ends with a hymn-tune, the familiar "Rockingham" being used this time. The appropriateness of this tune will appear when it is remembered that it is usually associated with a well-known hymn on the Crucifixion.

### DAILY TELEGRAPH.

The Gloucester conductor's second work is a marked advance upon his first. Mr. Williams has a remarkable and very moving faculty of expressing devotional feeling without going beyond the use of comparatively simple means. Hence the story of Gethsemane was musically told this evening with a directness and force that held the audience spellbound.

### STANDARD.

Mr. Williams's Cantata is evidently meant as a companion to his devotional and pleasing work, "The Last Night at Bethany," produced three years ago—that is to say, it is intended less for the concert-room than for church use at special seasons, musical elaboration being studiously avoided so as not to exceed the capabilities of fairly efficient choirs. Mr. Joseph Bennett, as in the previous work, has mingled tasteful verses from his own pen with portions of the Gospel narrative. . . . "Gethsemane" is certain to be in request wherever music is recognised as a handmaid to religion.

### MORNING POST.

It is of course intended for church use, and is therefore designedly simple in style; but though he avoids elaborate choral writing, the composer has by no means sacrificed vigour to simplicity. The chorus of "Saviour

Christ" is a powerful piece of writing, and several of the solos have a very distinct individuality. The Cantata is admirably adapted for Lenten use in churches where choral services are a prominent feature. It is commendably free from that particular kind of sentimentality which so often is the bane of compositions of this class.

### DAILY NEWS.

No detailed description is necessary of a work of this character, which being intended for ordinary church as well as for Festival use, is for the most part studiously simple and unpretentious, although when occasion arises, as in the fine chorus of the "Christian Church," the composer furnishes a worthy example of his sound musicianship. . . . The whole work is admirably suited to the purpose for which it was avowedly written, and there is every reason to believe that it will become quite as popular as its predecessor.

### DAILY CHRONICLE.

Mr. Bennett's narrative of the departure for the Mount of Olivet and of the scene in the Garden is partly original verse, excellently adapted to music, and partly well-chosen sentences from Scripture, the blending of the two being so dexterous that there is nothing to interfere with the steadily flowing current of the touching story. As effectively as before Mr. Lee Williams shows his aptitude for dealing with a sacred theme in a manner readily understood by the humblest worshipper in the slightest degree susceptible to the influence of music.

### THE ATHENÆUM.

It is a worthy companion to the same composer's "Bethany." Mr. Joseph Bennett's libretto deals exclusively with the scene in the garden of Olivet, the first text being, "And when they had sung an hymn they went out into the Mount of Olives," and the last, "Then all the disciples forsook Him and fled." The talented organist of Gloucester Cathedral has contrived to avoid monotony in his music, notwithstanding its studious simplicity and necessary general sombreness. The impulsiveness of the Apostle Peter is well portrayed in his solos, and there is a vigorous chorus of the Church.

### THE GUARDIAN.

At the evening performance, a new Church Cantata entitled "Gethsemane," by Mr. Lee Williams, was heard for the first time, and made a deservedly favourable impression by its agreeable blending of sound scholarship with unforced and genial melody. The spirit of the music is excellent. It abounds in sentiment, but never lapses into mawkishness. Alike in his writing for chorus and orchestra, Mr. Williams shows an admirable sense of tone. The work is naturally of a grave character, but excellent relief is afforded by two spirited airs for baritone.

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PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

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#### THE TIMES.

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#### DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

#### STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

#### MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has

yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

#### DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

#### THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and Job, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unflinching picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

#### THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for *Satan*. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though, to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

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